



Planning for new products: Part 1

*A publication on Packaging, Product
Styling, Store Planning and Merchandising*

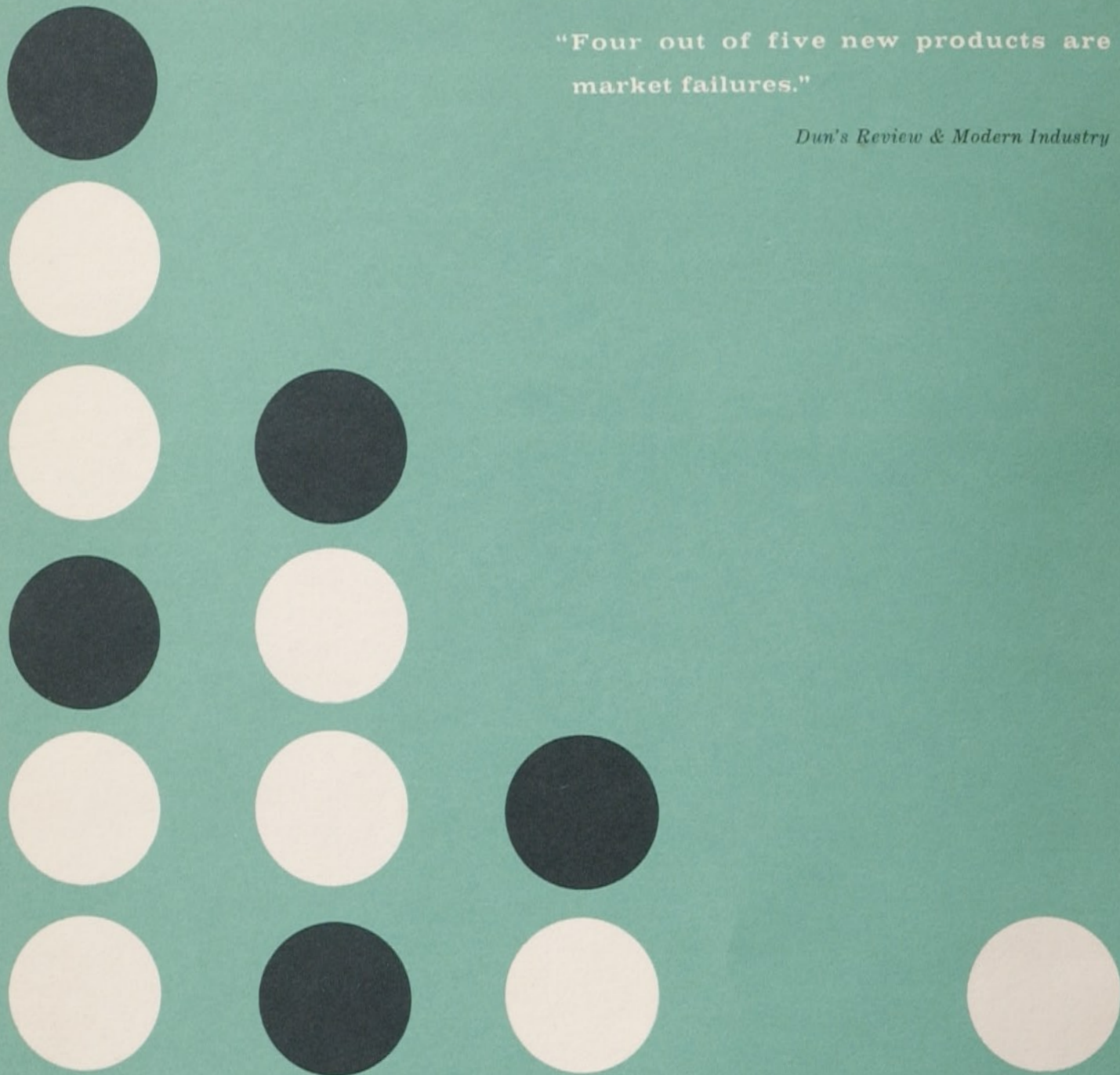
Lippincott and Margulies, Inc.
Industrial Designers, 430 Park Avenue
New York

"New products today are the key factors, not only in company growth, but often in company survival."

*Booz, Allen & Hamilton
Management Consultants*

"Four out of five new products are market failures."

Dun's Review & Modern Industry





These two statements, both true, constitute the horns of the dilemma on which many a manufacturer today finds himself impaled.

On the one side is the overriding urgency for product "newness." On the other is the certainty that any new product will face a long, costly uphill fight for survival—let alone financial success.

As a result, the job of getting something "new" on the market and making it pay off in a minimum of time has rapidly become the No. 1 concern of management today.

As designers of products and packages—and the stores in which both are sold—we have lived with this problem long enough to be certain that there is no pat formula which will guarantee to make your product a success by next Tuesday noon. We do suspect, however, that the job of introducing new products can be made easier—and surer—by greater attention on the part of management to three basic factors:

1. The way a company organizes itself internally for new products.
2. The care given to the new product's "package"—and by package we include the styling of the product itself.
3. The attention given to the name and the brandmark. Trivial as they may seem, they are vitally important to new product success.

This issue of DESIGN SENSE will expore one of these areas—the role of the name and the brandmark. Traditionally, name and brandmark decisions are usually postponed until the last possible moment. We have purposely put them first in this DESIGN SENSE series in the hope of emphasizing that they are important enough to the success of any new product to rate similar priority treatment on the part of management.

J. Gordon Lipman
Walter Thompson

**What shall
we name the baby?**

One of the most agonizing decisions any company ever has to make is that of picking a name for a new product.

Perhaps it is just a psychological block that affects companies and executives only while in the throes of new product birth, but rare indeed is the company that can reach a decision on a name for a new product in anything less than three months. In one classic case, the market research had been completed, the production lines set up, the advertising and promotion campaign planned — even a D-Day picked for the assault on the marketplace — all without a decision on a name for the product.

**The traditional way:
long lists
and patient sifting**

The traditional way to go about selecting a name is for everybody to get into the act. From office boy to president the names come in to be dutifully compiled into lengthy lists. From these hundreds of candidates, perhaps a dozen finalists are chosen.

At this point everyone is still reasonably enthusiastic and the list now goes to the Legal Department. After weeks of study comes the verdict: only four of the twelve names are available—usually the least desirable four.

And so it starts all over again. New names are dreamed up. The original lists are re-sifted. More Legal Department study. Meanwhile, back at the ad agency, the magazine closing dates draw closer. Still no name. Finally, in sheer desperation, a name—ANY name—is picked. No one is completely happy with it. Not really. But at least and at last the baby is legitimate.

If this sounds a little far-fetched, we can only say that it happens in some of America's biggest and otherwise best-managed industrial families.

**From namebank
to task force**

Some of our clients who have been through this kind of name-picking merry-go-round, have sought a solution in putting together a bank of possible names for products not yet in existence. This, in time, becomes very nearly as valuable as a corporate asset as Government Bonds. One company is rumored to have enlisted the aid of IBM's electronic brains to scan the alphabet and compile a list of nearly half a million four-letter words—every four-letter combination possible.

Others have found a partial solution in buying unused, slightly shopworn or now extinct names from their original owners. Possibly the most famous (and successful) example of our time was Life magazine's purchase of the old "Life" name.

Clearly there is no one method which will work for all companies, at all times, for all new products. We suspect, however, that the main reason for the torment, confusion and just plain hard work involved in name selection lies in the approach to the problem.

**The designer,
link in a
vital chain**

For one thing, we feel that getting everybody in on the act from the very beginning produces more exasperation than inspiration. Things might run smoother if a task force of manageable size were given the job—and the authority—to get candidates and make the final selection.

For another, we believe that a name should probably not be selected from a type-written list, because important as a red-hot name is to the success of any new product, it is by no means the only factor involved. Marketing, we feel, is really based on the brandmark.*

Therefore, the selection of a name should be based not only on its appeal to the ear and the mind, but also—and more importantly—on its adaptability to visual presentation.

This is where the designer comes into—or, at least, *should* come into—the picture. Before the name is picked, not after. His role: to develop at least one (and preferably more than one) brandmark around each name.

It is also the time when a little research goes a long way. Given a choice of names well in advance, research can help narrow the field by providing valuable clues as to the one, two or three names which have the most appeal from the customer's point of view.

Once design and research have done their work, the choice of a final name can be made intelligently, with all factors taken into consideration: not only how the name *sounds* . . . not only what it *connotes* . . . not only its *appropriateness* to the particular product . . . but also the kind of visual image it evokes when the name is incorporated into a brandmark.

Ideally then, the designer, whether staff employed or independent, should be part of the name-picking task force. As we see it, a well-balanced task-force might be as small as four members—provided they are the *right* members. For most companies this would mean a team made up of a responsible representative from Sales, Marketing, Advertising, Public Relations and Package (or Product) Design. In short, people with a “feel” for words and images.

Under such a system, the vital task of picking a name for a new product can be approached in an orderly, efficient fashion. Time can be saved. And money. With design as part of the task force—and in the picture from the beginning—the name and the brandmark can be integrated from the start, not brought together in a desperate, last-minute mating. The result will be (and this we can guarantee) far stronger visual impact for your product or package when it reaches the marketplace.

*The word “brandmark” was coined by L&M. It means the essential “look” or imagery of a sign, package or trademark.

How one company tackled the job of picking a name

What every company faces when it develops a new name and a new package for a new product, is revealed by Burry Biscuit Corporation's experience with a new cookie assortment destined for supermarket sales.

In this case the name had to convey two things: (1) a feeling of excitement and adventure; (2) a definite impression of quality—for these cookies were to be, in President George Burry's words, "not just a variety of ordinary cookies, but fashioned after the highest quality, pastry shop, French-chef type delicacy."

Selection of the name was only part of the story, of course. But it was an important part. The name had to compete successfully—on the shelf, in advertising and in the housewife's mind—with dozens of other brand names also clamoring for attention in bold type and color.

*These were
the candidate names:*

arabesque	fleur de lis
ambassadeur	fontainebleau
a la françoise	francine
a la burrie	grande
amourettes	harmonie
brillantes	monte carlo
ballerina	morceaux d'or
continentale	michelle
chataine	malmaison
château	maistro
carrefour	masquerade
caprice	marquise
charmante	maisonette
carousel	paradise
cotillion	plaisir
coquette	parfait
concerto	place vendôme
classique	place d'étoile
cap d'antibes	prelude
cote d'azur	parisienne
dubonnet	promenade
diplomat	pavillion
debutante	patricien
delicacies	petit point
distingué	quadrille
d'argent	rendezvous
d'imperiale	rhythm
esplanade	senatine
exotique	sheherazade
l'exquise	trianon
l'elegance	unique
félicité	victoire

*First screening
by Burry and L&M
left these names:*

carousel	diplomat
debutante	promenade
masquerade	pavillion
	patricien

*These were the finalists
around which several pack-
age designs were developed:*

*... which were
further pared down
to these:*

debutante	masquerade
diplomat	promenade
	pavillion

*diplomat
masquerade*

Final selection was Masquerade—a name that met all the requirements and most important, lent itself to an exciting packaging—i.e., landmark—treatment. A gay harlequin pattern of gold, blue, red, silver and black diamonds printed in transparent inks on the aluminum foil wrapper catches the eye, carries out the "masquerade" theme. Full color pictures of the cookies inside get across the quality story. Result is a package which stands out on the shelf and conveys a mouth-watering impression of the product.



Burry's



masquerade



OPEN HERE

masquerade



Burry's



**To tap a
new market:
a new
package**

For years Sweet Caporal cigarettes have been sold in a squarish white box marked by the familiar figure of a drum majorette. Long a favorite of the older generation, sales had dropped off drastically among the younger generation of style-conscious 20-35 year-olds. It was, in fact, a dying brand.

Enter re-design. Today Sweet Caporal's only links with the past are two stripes from the majorette's costume. Enlarged by L&M's designers and cast in red and midnight blue, they have become a dynamic main design motif against the white background of the box itself. The name, too, has been re-styled and set in lower case wherever used. What's more the name is visible in all display situations. On the front a triple leaf motif in gold in the upper left helps offset the stark simplicity of the main elements, conveys an impression of quality.

One result is a package with a smart "sophisticated" look suggesting the "lightness" and quality of the cigarettes inside. Another, more important result can be seen in Sweet Caporal's sales. Re-design has opened broad new markets, given new sales life to an old and honored brand name.



**Piggly Wiggly,
the store
that refreshes**

This new (November) Piggly-Wiggly market in Racine, Wisconsin, puts into three dimensions L&M's belief that the best supermarket design is that which builds an *impression of individuality* in the mind of the shopper—the feeling that this store is somehow “different” from gadgety, look-alike supermarkets.

Everything about this store, in fact, has been deliberately designed to create and foster the impression of individuality. Signage changes pace from department to department. The flower section for example, is announced in graceful script on a pastel panel; the produce section by bold block lettering stretching clear across the front of a white brick wall suggesting an outdoor garden. Textures vary from wood panelling in the meat section, to brick in the produce section, to gaily painted surfaces in other areas.

Even the lighting represents a departure from run-of-the-mill supermarkets. Overall lighting comes from hanging incandescent lamps (incandescent is softer to the eye, warmer in tone than fluorescent, makes groceries and meats appear more attractive). Walls, however, are back-lit by fluorescents not only to contrast with the overall lighting, but to bring them to life by illuminating their colors.

Skillful interplay of all these elements—signage, textures, colors and lighting—leaves the customer with a feeling that shopping here is a pleasure, not a weekly chore. The result is increased sales—and more important, a heightened consumer loyalty toward the store with a built-in personality.



**News from
Package Research
Institute**

When to change the design of a package has always been one of industry's trickiest problems.

In today's hard sell market, when every phase of a company's marketing activities must be made as efficient and results-producing as possible, the sales effectiveness of a product's package takes on added significance. Now the package-change decision is not merely tricky; it is crucial. The right decision can give sales a much-needed shot in the arm. The wrong one can lead to disaster.

A newly developed (by PRI) technique called "Index of Package Effectiveness" should help take the guesswork out of this kind of package design decision. The technique is painless, inexpensive—and it works. Using three kinds of tests, it measures how well an existing or proposed package design (1) commands attention, (2) encourages purchase and (3) promotes brand loyalty.

Once this series of tests has been run, the package can then be subjected to a fourth test designed to show how widely it is recognized. Comparing this result with the first three tests, management can quickly determine whether re-design is needed, *or* whether the present package is good, but needs more effective promotion, *or* whether both re-design and promotion are needed.

Here's how this test worked for one PRI client—a soft drink manufacturer:

Tested against others, this manufacturer's brand — call it "Brand A" — led in terms of attracting attention, and also in encouraging brand loyalty. It fell down badly in encouraging purchase. Why?

Each of the competitive brands had a unique feature to encourage purchase. So did "Brand A." Its feature was that it was the only brand packaged in clear glass instead of a colored bottle. But this feature, we found, was not apparent when the bottle was displayed on a shelf. It was only visible in use, in the home.

Another Package Effectiveness test was tried, this time using the bottle as it appeared in the hand, rather than as it appeared on the shelf. Now the color difference was visible. And now "Brand A" led the competition in encouraging purchase, as it did in attracting attention and promoting brand loyalty. We concluded, then, that "Brand A's" package was fine, that no change was needed. It had a real asset in its use of clear glass—*the asset simply needed more effective point-of-sale promotion.*

From these findings came important marketing changes. For one thing, "Brand A" began to use point-of-sale promotion which called attention to its clear glass bottle. For another, its sales staff was directed to try for shelf position which would clearly show this feature.

**American Design
on Display**

To show the world how Americans live, work and play, the U.S. Industrial Design and Crafts Exhibit at the 1958 Brussels World's Fair will feature a display of "uniquely American" consumer products ranging from Mickey Mouse hats to swimming pools. We're happy to note that among the products chosen by the Selection Committee are such L&M designs as Lau Blower Co.'s "Ultra-Twenty" home fan, Lily-Tulip Cup Corp.'s entire line of family paperware (plus its all-plastic home cup dispenser) and the office transcriber designed by L&M for Infra Electronics Corporation.

**Quote
of the month**



"The careful integration of all the visual impressions a company makes on its publics can produce a 'Corporate Look' that works hard for you in many ways.

"For one thing, it can help establish the kind of company you are in the minds of people you depend on for new investment capital, or for new executive talent. It can also help create a favorable impression of you in the minds of people you depend on for cooperation and understanding—the press, your suppliers, legislators, people in the communities where you operate. If it is the right 'look' it can make the risky business of launching new products a lot safer and easier by identifying you instantly as the manufacturer and inspiring a feeling of trust in any product that bears your name. For existing products the right Corporate Look works to cut the cost and increase the power of your advertising by working silently and independently of your advertising budget to instill confidence in your name.

"Finally, at a time when the cost of selling is rising by leaps and bounds... when the public is being pulled and pushed, shouted at and whispered to by hundreds of brand names daily... the right Corporate Look can cut through the confusion of mass communications to plant indelibly in the minds of your customers the visual impression of you and the quality of your products."

*Address by
Walter P. Margulies
Annual Convention of the United
Brewer's Convention
Bal Harbor, Fla., Jan. 22, 1958*

Note:

The hottest design-and-marketing topic in many a year—The Corporate Look—is the subject of a new color filmstrip by L&M. A twenty-minute briefing on what the Corporate Look is... who's got it... how to build a successful one... the film uses case histories to make the point that the right Corporate Look can result in more effective selling, greater sales. Arrangements for a film showing can be made by writing to Lippincott and Margulies, Inc., 430 Park Avenue, New York 22, N. Y.



*We are proud to number
among our clients . . .*

ACF-Wrigley Stores, Inc.

Acme Visible Records, Inc.

American Seating Company

The American Tobacco Co.

Arnold Bakers, Inc.

Associated Spring Corp.

Bavarian Brewing Co.

Benner Tea Company

Burry Biscuit Corp.

Canadian Salt Co., Ltd.

Cerebelli & Company

Chain Belt Company

Clairol Incorporated

Continental Can Co., Inc.

Falstaff Brewing Corp.

General Mills, Inc.

Homelite

Imperial Tobacco Co. of Can., Ltd.

S. C. Johnson & Son, Inc.

Kirsch Company, Inc.

Kraft Foods Company

The Lavoris Company

Lever Brothers Co.

Lewyt Corporation

McCormick & Company, Inc.

Noland Company, Inc.

Pacquin, Inc.

Pitney-Bowes, Inc.

Rowe Mfg. Co., Inc.

Seabrook Farms Co.

Seeman Brothers, Inc.

Stroehmann Bros. Co.

United States Steel Corp.

United Van Lines, Inc.

Worthington Corp.